

# THE CHARM OF LIVE STAGE DESIGN

舞台实况设计

编著 / 黄琪恩

技术总监 / Florian von Hofen

摄影 / Ralph Larmann

中国传媒大学出版社

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## FOREWORD

I 编著者序

黄琪恩



因为从事专业音响、室内声学及舞台智能化设备的工作，我经常有机会参观欧洲各地的大型表演场地以及各类型音乐会、演唱会的前置工作。我对具备“可以持续搭配使用、可以重复拆卸组装、可以安全快速移动变动”这三项特质的巡演舞台设计特别感兴趣。很希望能够将所学所闻与广大的读者分享。

借着 2007 年与 2010 年之间十个成功演唱会的幕后准备及幕前现场演出实况的照片，我期待这本书能够帮助读者入门了解舞台设计的各种可能性、专业技术及美感。

很感谢悦吉影音设备（上海）有限公司技术总监 Florian von Hofen 在专业技术方面的解释。同时也要感谢全球最抢手的巡演摄影师拉尔夫·拉蒙（Ralph Larmann）的支持与配合。

黄琪恩  
2012.2.5

Due to my profession, I have had opportunities to visit all kinds of arenas, opera houses and concert halls in Europe. I am especially interested in stages with sustainability, safe mobility, and speedy automation. It is my hope to share what I have learnt with various readers.

With the photos of back stage preparation and center stage live performance of 10 successful live tours between 2007 and 2010, I expect this book can help readers gain a basic understanding of various possibilities, professional techniques and beauty in stage design.

I would like to give special thanks for the Chief Technology Officer of Rouge Audio Visual Equipment (Shanghai) Company Limited, Mr. Florian von Hofen, who provided technical explanation. Meanwhile, I would like to thank one of the hottest

photographers in live tours, Mr. Ralph Larmann, for his support and cooperation.

Chi En Huang  
2012.2.5



## PREFACE

### I 技术总监序

Florian von Hofen



In 1975, I was lucky enough to be one of the stagehands for the Genesis live-tour called “The Lamb Lies Down on Broadway”. At this time, the usual setup for a band was some microphones, amplifiers and loudspeakers — that was it. So the whole backstage-crew was first confused, then impressed about the work we had to do here: We were carrying costumes, curtains, props — setting up almost an entire theatre on a mobile stage.

The audience was just overwhelmed. When the concert was over, we could see in the people’s eyes that they knew they had been part of something really special, some kind of magic and inspired moment that you will not forget.

Maybe it took us some time, but sooner or later each of us understood, that on this tour, we had not only put some musicians onto a stage — we

were part of one of the first real “Live-Designs” in popular music’s history.

Since then, Genesis inspired generations of designers. It is not a real surprise that they were the first ones to use laserlight on the stage and that they invested into the development of the first moving lights — which are a standard in almost every live performance today. For me, music itself is a universal language already. But Genesis added a new dimension to music live performance. Their “Turn It On Again” Tour, which covers this book, brought together a happy audience from 8 to 80, and again I had the privilege of being a part of this fascinating experience.

In this book, you have a chance to see a couple of the most creative and impressive live designs of our time. They all have been captured on camera by one of our famous live photographers — Ralph Larmann.

When Sable Huang, publisher of this book, saw Ralph’s work, she felt that this would perfectly fit into her mission of publishing educational books in the field of performing arts and stage design.

Because whether you are (or want to be) an architect, an interior designer, a graphics designer, an editor, a webdesigner, a lighting designer, sound designer, stage designer, an event director, event organizer or any other kind of creative professional — this book will give you inspiration. It will introduce you to the spirit of the people who make all these impressive and touching live moments possible. Welcome to enjoy the Charm of Live Stage Design!

1975年，我有幸成为创世纪（Genesis）实况巡回“羔羊躺在百老汇”（The Lamb Lies Down on Broadway）舞台工作人员中的一员。那时候，一个乐团巡演的的基本设置就是一些麦克风、功放和扬声器而已。所以当时整组幕后工作人员首次看到我们带来服装、帘幕及道具而感到困惑，接着他们为我们在活动舞台上几乎搭建了一个剧场的设备而留下了深刻的印象。

观众被完全征服了。当演唱会结束后，我们可以在人们的眼中看到，他们已经知道他们参与了一件很特别的事情，那是让人永难忘怀的魔术和启发时刻。

也许我们花了一些时间，但至少我们每个人都在这次巡回，我们不仅是将一些音乐家放在舞台上，更是成为流行音乐史上第一个实现“实况设计”的团队。

从那时起，创世纪启发了几代设计师。它不是一个真正的惊喜，他们率先在舞台上使用镭射灯且投资发展现今几乎每场实况表演标准规格的第一

个移动灯光。对我来说，音乐已经成为世界通用的语言。但创世纪在音乐实况表演上增加了一个新的层面。他们的“重新开启”（Turn It On Again）巡回涵括了这本书，汇集8-80岁的欢乐观众，让我再一次享有成为这迷人体验的一分子的殊荣。

在本书中，你有机会看到现今许多最有创意和令人印象深刻的实况设计。这些设计全都是由我们的知名实况摄影师拉尔夫·拉蒙的镜头捕捉到的。当这本书的编者黄琪恩女士看到拉尔夫的作品时，她认为这与她出版表演艺术和舞台设计领域教育书籍的梦想非常契合。

因为无论你担任的是（或想成为）建筑师、室内设计师、平面设计师、编辑、网页设计师、音效设计师、舞台设计师、活动总监、活动策划人或任何与创意相关的职务，这本书都会给你灵感且向你介绍所有完成这些令人印象深刻且实现感动人心的实况设计的工作人员的精神。欢迎领略舞台实况设计的魅力！



## ABOUT THE PHOTOGRAPHER

### I 摄影师简历

Ralph Larmann



The photographer Ralph Larmann was born in 1963 and studied drumming at the Rotterdam Conservatorium. During his studies he focused mainly on popular music before deciding to devote himself to photography and journalism in 1991. Since 1992 he has been designing and producing high quality illustrated books, concert brochures and exhibition catalogues for artists and companies from the rock, pop and classical music scenes. In 2000 he started his own comprehensive business service when he founded the Ralph Larmann Company.

Working internationally as a freelance photographer and author, he creates elaborate photo and text documentaries for companies, architects, lighting designers and magazines. Indeed, from as early as 1989 Ralph Larmann has been capturing a great variety of stars and celebrities, productions and events in fascinating photographs

and with his recent high quality photo documentation of several U2 tour concerts from their 360° tour, lately in cooperation with the Leica Camera AG to three of their final concerts of the 360° tour in North America in July 2011.

Ralph Larmann also showed his creativity with his coffee-table book *Stage Design* published in September 2007 and distributed in more than 120 countries as well as with his following book *Stage Design Emotions* published in 2010. Each work shows on about 400 pages a wide range of different productions from the categories Theater, Opera, Musical, Concert, TV Show and Special Events in detail and provides perspectives, which mostly remain unseen during an event in this way. Not only because of the positive feedback on his work, Ralph Larmann continues working on thrilling photographic documentary which will be seen in

future coffee-table books, exhibitions and various publications.

摄影师拉尔夫·拉蒙生于1963年，并于鹿特丹音乐学院学习击鼓。在学校他主修流行音乐，1991年才决定投身摄影和新闻业。从1992年起，他一直为艺术家和摇滚、流行及古典音乐场景公司设计生产高画质的图画书、演唱会宣传手册和展览目录。2000年他成立了拉尔夫·拉蒙公司，开始自己的综合服务业务。

作为一位国际化的自由摄影师及作家，他为公司、建筑师、照明设计师和杂志精心制作照片和文字记录。事实上，早在1989年拉尔夫·拉蒙就已经捕捉到许多明星和名人、电影制作和活动的迷人照片，并且在他最近的高画质摄影记录中，他与莱卡相机公司合作拍摄了U2在2011年于北美举行的360°最后巡回演唱会中的3场。

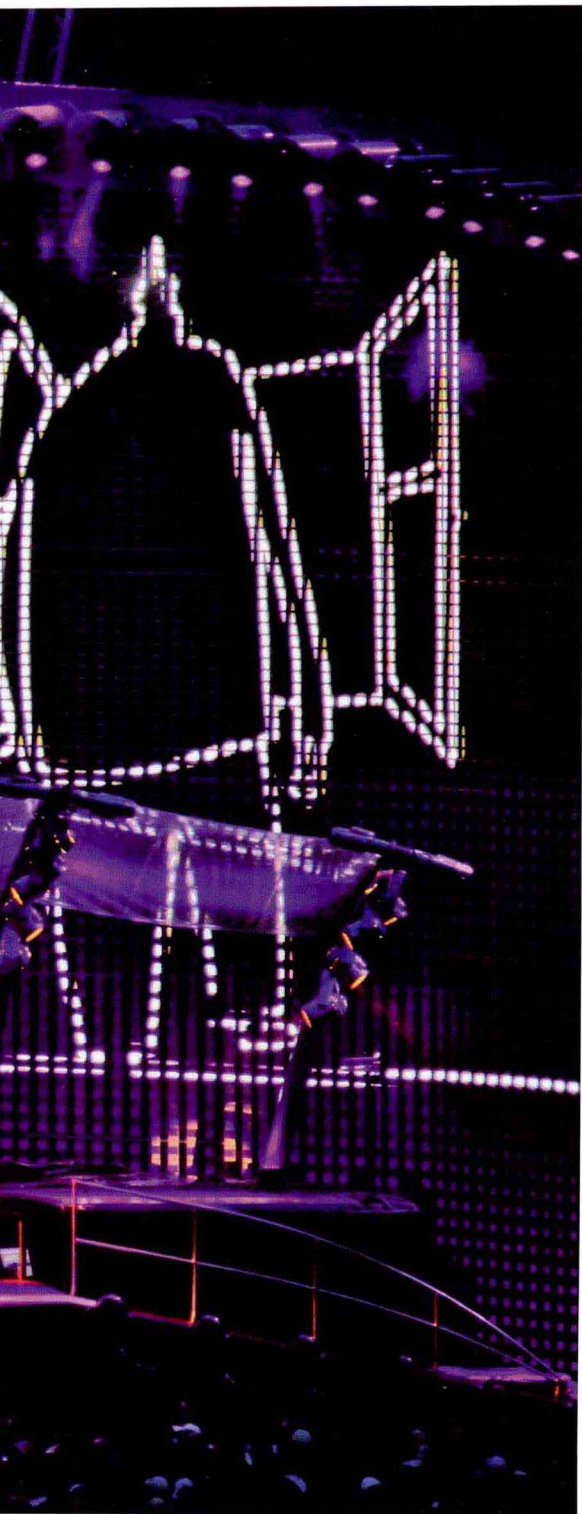
拉尔夫·拉蒙在他2007年9月出版的遍布120多个国家的咖啡桌图书《舞台设计》( *Stage Design* ) 及2010年出版的《舞台设计情感》( *Stage Design Emotions* ) 中展现他的创造力。在每本书中，他都在剧场、

歌剧、音乐剧、演唱会、电视节目和特别活动中展示约400页不同作品的细节，并发表了自己的观点，在目前大多数活动中仍然看不到此类作品。

这次出版可以说是对他工作的肯定，拉尔夫·拉蒙仍在进行令人惊喜的摄影记录工作，而他的作品将会出现在未来的咖啡桌图书、展览及各种出版物中。







## Genesis

Turn It On Again  
Olympic Stadium Munich  
Germany | 2007

The UK based Rockband Genesis, founded in 1967, has always been a trendsetter for the spectacular presentation of popular music. When others would be happy with some lighting fixtures and sound systems, Genesis would install an entire theatrical set onto their stage to entertain the audience. For their 2007 “Turn It On Again” tour, their designers created one of the biggest low resolution LED screens ever built for a live-tour, inspired by organic shapes such as a conch shell and a lotus blossom. Six huge lighting towers allowed equipment and decoration to travel up and down and to almost double the size of the scenery when highlighting parts of the show.

For the people behind the scenes, the tour needed to be a logistical masterpiece as well. There were three set-ups of the gigantic stage, travelling ahead of the band and their live performance, and this allowed the production to play four shows in different stadiums on four consecutive days.

来自英国的摇滚乐团创世纪（Genesis）成立于1967年，一直是引领流行音乐风潮的乐团。当其他乐团还在安逸于仅有照明器材和音响系统的舞台设计时，创世纪已经在舞台上设计了一整套场景，呈现戏剧性的演出。在他们2007年“重新开启”（Turn It On Again）巡回表演中，他们的设计师创造出一个从未在现场巡演中装置过的巨型低解析度LED屏幕，其灵感来自于海螺外壳和莲花盛开的形状。六个巨型的灯塔让装置在上面的照明豆荚和装饰可以自动地上下移动，当某些表演灯光全开时，场景看起来几乎增加了两倍。

对于幕后的工作人员，巡演也需要杰出的后勤制作。这次“重新开启”巡演总共制作了三套相同的巨型舞台，在乐队排练和现场表演之间被运送及组装，因此，让此制作可以连续四天在不同的场地演出了四场。







